

PIANOFORTE

HERRN CHARLES HALLÉ IN LONDON.

TRIO

(Nº 2)

für

PIANOFORTE, VIOLINE

UND VIOLONCELL

componirt
von

JOSEF RHEINBERGER.

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No. 3777

Sianoforte.

18

25

29

33

3163

This musical score page contains measures 18 through 33. It is written for a voice part and a piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 4/4. The voice part begins at measure 18 with a melodic line that includes a section marked 'A' and a fermata. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, syncopated bass line. Dynamic markings include *ff* (fortissimo) at measures 18, 25, and 33, and *p* (piano) at measures 25, 29, and 33. There are also markings for *Q.A.* and *Q.A.* with a star symbol. The score ends at measure 33 with a final chord and a fermata.

Measures 40-47. The score features a vocal line and a piano accompaniment. The piano part includes dynamic markings *f*, *mf*, and *p*. The key signature has two sharps (F# and C#).

Measures 48-55. The vocal line continues with a melodic line. The piano accompaniment features a steady eighth-note pattern in the right hand and a more active bass line. Dynamics include *f* and *pp*.

Measures 56-65. The piano part is characterized by a series of chords and a moving bass line. Dynamics include *pp* and *f*. The key signature remains two sharps.

Measures 66-73. The score includes a section marked *B* and *dolce*. The piano part has a marking *sempre pp*. The key signature changes to one sharp (F#).

Measures 184-186. The piano part features a complex texture with many sixteenth notes. Dynamics include *ff* and *ff* 8. The key signature has two sharps.

Measures 187-190. The score includes markings for *rit.*, *a tempo*, and *cresc.*. The piano part has a marking *p a tempo cresc.*. The key signature has two sharps.

Measures 191-193. The piano part features a series of chords and a moving bass line. Dynamics include *pp* and *f*. The key signature has two sharps.

Measures 194-197. The score includes a section marked *più mosso*. The piano part has a marking *più mosso*. The key signature has two sharps.

170 **R**

plac.
tempo
pp

cresc.

cresc.

cresc.

*Qd. * Qd. **

174

ff

ff

178

*Qd. * Qd. * Qd. **

181

72

76

80

dim.

dolce

p

*Qd. **

84

cresc.

5163

88

92

96

103

151

155

159

164

142

a tempo
f
dim.

a tempo
f
dim.
p

145

145

p

pp

dim.

148

p

111

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a final half note. The lower staff is in bass clef with the same key signature and time signature. It contains a bass line with eighth and sixteenth notes, some beamed together, and a final half note. The system concludes with a dynamic marking 'p' (piano).

118

122

The musical score for 'The Rose Tree' is presented in two systems. The first system, numbered 118, features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody begins with a half note G4, followed by a quarter note A4, and then a half note B4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a simple bass line in the left hand. The second system, numbered 122, continues the melody and accompaniment. The melody includes a trill on G4 and a descending scale. The piano accompaniment features a more complex rhythmic pattern with sixteenth notes. The score concludes with a final cadence in the key of D major.

122

The second system of the musical score, measures 122-125. It features three staves. The top two staves (treble and alto clefs) contain sustained notes with a *dim.* (diminuendo) marking. The bottom staff (treble and bass clefs) contains a more active melody with a *dim.* marking in the first half and a *pp* (pianissimo) marking in the second half. A decorative floral ornament is placed below the first measure of the bottom staff.

126

Two systems of musical notation. The first system consists of two staves (treble and bass clef) with a key signature of one flat (B-flat). The second system also consists of two staves, but the key signature changes to two sharps (F# and C#). The music features various note values, rests, and dynamic markings such as *ff* (fortissimo) and *ff* (fortissimo). The piece concludes with a final cadence marked with a double bar line and a repeat sign.

130

f *dim.* *p*

134

poco rit. *a tempo* *pp* *poco rit.*

138

p dolce *pp*

143

cresc. *cresc.*

126

p *pizz.* *arco* *mf* *cresc.*

130

ff *cresc.*

133

ff *p dolce*

136

p *pp* *p dolce*

5163

5163

165

Measures 165-171. The score features a vocal line and a piano accompaniment. The piano part has a complex texture with many beamed sixteenth and thirty-second notes. Dynamics include *ff* and *sempre f*.

172

Measures 172-176. The piano part continues with dense, beamed figures. A *dim.* (diminuendo) marking is present in measure 175.

177

Measures 177-180. The piano part features a series of beamed sixteenth notes. A *f* (forte) dynamic is marked in measure 179.

181

Measures 181-184. The piano part continues with dense, beamed figures. A *f* (forte) dynamic is marked in measure 181.

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94

Measures 94-96. The piano part features a series of beamed sixteenth notes. A *sempre pp* (pianissimo) dynamic is marked in measure 95.

97

Measures 97-100. The piano part features a series of beamed sixteenth notes. A *cresc.* (crescendo) marking is present in measure 97. The lyrics "cre - scen - do" are written under the piano part.

101

Measures 101-104. The piano part features a series of beamed sixteenth notes. A *ff* (fortissimo) dynamic is marked in measure 101.

105

Measures 105-108. The piano part features a series of beamed sixteenth notes. A *dim.* (diminuendo) marking is present in measure 105. A *p* (piano) dynamic is marked in measure 107.

5163

5163

5163

209

213

217

221

5163

61

65

70

75

5163

45 *poco rit.* - - - *M tranquillo*
amors. *pp*

49 *poco rit.* - - - *molto dolce marc.*
p *pp tranquillo*

53 *pp* *f*

57 *f* *pp*

5163

225 *f*

230 *f* *cresc.* *ff*

234 *ff* *cresc.* *ff*

240 *p dolce* *p* *piu f*

5163

247

p dolce

pp *cresc.*

253

cresc.

157

pliss. *arco*

p *cresc.*

264

ff

5163

32

pp *Qw.*

35

pp *Qw.*

38

cresc. *p* *cresc.* *Qw.*

41

p *cresc.* *ff* *Qw.*

5163

II.

Andantino espressivo $\text{♩} = 84$

Viole.

Violoncell.

Andantino espressivo

Sianoforte.

FINALE.

IV.

Allegro con fuoco. $\text{♩} = 138$

Viole.

Violoncell.

Allegro con fuoco.

Sianoforte.

87

91

96

100

sfz

p

pp

p

pp

27

34

38

42

p dolce

pp

mf

p

pp

516:

5468

TRIO.

40

pp

46

52

58

dim.

pp

5163

66

71

76

80

ritenuto

f

ritenuto

a tempo

dim.

p

cresc.

pp

86

p dolce

sempre pp

8

90

8

94

8

98

p espress.

8

5163

23

27

32

36

pp

pp

pp

5163

III.

Tempo di Minuetto (moderato.) $\text{♩} = 126$

Violine.

Violoncell.

Tempo di Minuetto (moderato.)

Pianoforte.

6

12

18

p *tranquillo* *cresc.*

f *ff* *mf* *ff*

p *pp* *rit.*

5163 *rit.*

104

espress.

p *dim.* *pp* *2a.* *

110

pp *mf*

117

f *3*

125

rit. *dim.*

5163

5163

5163

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(Prices current 2005)

Violine.

TRIO. No 2.

I.

Josef Rheinberger Op. 412.

Allegro $\text{♩} = 152$

Violine.

124 *sf dim.* *ff* *ff* *p* *poco rit.*

136 *a tempo* *p* *cresc.*

147 *ff* *ff* *ff* *p*

157 *mf*

163 *ff*

168

176 *f* *sf* *sf* *ff*

186 *p* *p dolce* *pp*

201 *3* *rit.* *E a tempo* *1* *ff*

215 *2* *pp* *2* *pp* *3* *f*

231 *ff* *3* *3*

Violine.

101 *ff* *sf dim.*

108 *p* *pp* *ff* *p*

117 *p dolce* *f*

125 *p* *cresc.* *ff*

133 *p* *a tempo* *3* *poco a poco rit. f*

144 *f*

152 *ff* *pp* *ff* *fff con*

161 *fuoco* *ff* *2*

169 *p* *cresc.* *f*

177 *ff* *sf*

185 *a tempo* *ff* *rit.* *p cresc.* *f*

194 *ff* *più mosso*

Violine.
IV.

Allegro con fuoco ♩ = 138

FINALE.

Measures 1-92 include dynamics: *ff marcato*, *p*, *f*, *ff*, *p*, *pp*, *mf*, *sf*, *dolce*, *ff*, *sf*, *p dolce*, *f*, *p*, *poco rit.*, *M tranquillo*, *smorz.*, *pp*, *mf*, *pp*, *cresc.*, *ff*, *p*, *cresc.*, *f*, *mf*, *ff*, *p*, *mf*, *cresc.*, *f*, *cresc.*, *ff*.

CV 50.112/11

Violine.

Measures 239-278 include dynamics: *sf smorz.*, *p dolce*, *f*, *pizz*, *arco*, *sf*, *sf*, *sf*, *sf*, *sf*, *sf*.

II.

Andantino espressivo ♩ = 84

Measures 17-65 include dynamics: *ff*, *p*, *sf*, *f*, *p dolce*, *ritenuto*, *f*, *f*.

CV 50.112/11

[illegible]

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(Prices current 2005)

Violoncell.

TRIO. No 2.

I.

Josef Rheinberger Op. 112.

Allegro $\text{♩} = 152$

The musical score is written for a single cello part. It begins with a tempo marking of 'Allegro' and a metronome indication of 152 beats per minute. The key signature is one sharp (F#). The score is divided into measures, with measure numbers 10, 19, 26, 38, 45, 58, 77, 88, and 100 marked. Dynamics include *pian.*, *mf*, *f*, *sf*, *ff*, *p*, *pp*, *f*, *dolce*, and *dim.*. There are also markings for *cresc.* and *decresc.*. The score ends with a double bar line and a repeat sign.

Violoncell.

113 *f* *p*

119 *sf* *f* *a tempo* *sf* *ff*

131 *p* *poco rit.* *p* *p dolce*

143 *cresc.* *ff* *sf*

154 *sf* *p* *mf*

163 *ff*

169 *sf* *sf* *ff*

178 *f* *sf* *sf* *ff*

188 *p*

195 *p* *pp* *rit.*

205 *a tempo* *p dolce* *ff*

215 *pp* *pp* *f*

Violoncell.

102 *sf* *sf dim.* *p*

111 *pp* *ff* *p*

118 *p dolce* *mf* *f*

125 *pizz* *mf* *arco* *ff*

132 *sf* *p* *p dolce* *poco a*

141 *a tempo* *poco rit.* *f* *dim.* *p* *mf*

152 *ff* *pp* *ff* *sf con fuoco*

163 *ff* *3 R* *pizz* *p*

171 *cresc.*

177 *arco* *ff* *sf*

184 *a tempo* *rit.* *p* *cresc.* *f*

193 *ff* *più mosso*

IV.

Allegro con fuoco $\text{♩} = 138$

FINALE.

ff marcato

1

6

ff

p

16

p

mf

ff

23

p

p dolce

31

f

39

p

ff

sf

poco rit.

47

M tranquillo

pp

mf

pp

f

58

pp

cresc.

ff

p

68

cresc.

f

sf

75

mf

cresc.

85

ff

sf

p dolce

93

f cresc.

ff

228

ff

237

3

3

3

3

3

1

f

p dolce

245

più f

p

f

256

pizz.

f

p

f

ff

266

sf

sf

sf

sf

sf

277

f

f

f

f

ff

II.

Andantino espress.

8

f

18

sf

p

pp

29

p dolce

f

42

f

pp

53

pp

65

f

f

ritenuto

II a tempo 2

Violoncell.

78 *f* *p* *1*

87 *dolce* *mf* *f*

99 *p espress.*

111 *pp* *mf* *f*

121 *a tempo* *f* *rit.*

131 *p dolce* *f*

141 *ff* *rit.* *dim.*

152 *a tempo* *p* *mf* *cresc.*

161 *ff* *dim.* *pp*

170 *1* *p dolce* *f* *2* *pp* *Adagio.*

III.

Tempo di Menuetto. (moderato.) $\text{♩} = 126$

p *cresc.* *f*

f *ff* *f*

Violoncell.

15 *p* *pizz.* *p*

23 *arco* *f* *f* *ff*

32 *TRIO.* *p* *pp* *p*

41 *f* *p* *f*

47 *pp* *p*

54 *pp* *f* *p*

61 *pp* *p*

68 *cresc.* *f* *f*

76 *ff* *f*

82 *p* *pizz.* *p*

89 *arco* *f* *f* *ff*

97 *p* *pp*

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